

LESSON 174

THE MAGICAL SWORD

SYMBOLOLOGY

The sword represents the forces of the central pillar of equilibrium applied to Malkuth as its base and to Kether at its tip. The sword is coloured in the red of Geburah in the Queen Scale (pommel, hilt and guard) and represents the fiery forces of this Sephira in its framework of operation. Its structure and operation are based on Kabbalistic concepts relating to a balanced disposition. In other words its shape is evenly balanced to allow the Kabbalistically guided energies to use it as a conductor for their particular vibratory patterns to filter through.

The pommel of the sword relates to Malkuth and shows the material plane, which gives the wielder stability to direct the subtle forces in almost any direction from the plane of Assiah. The hilt represents the forces of Yesod which though airy in nature relate to the transmutation from Assiah to Yetzirah. Since air is spiritus in latin it is also strongly linked with the Hebrew letter Shin (which has a numerical value of 300) and RUCH ALHIM which is analogous to Tiphareth and is the base instigator or the initial impetus of the force of the sword. The two spheres situated between the two lunar crescents relate to both Hod and Netzach, and stand for fire and water in a balanced position which is held in check through the earthy nature of the pommel, which forms an equilateral triangle to Malkuth with the airy force of the hilt being the transmitter of the spiritual essence between them.

The two lunar crescents also relate to the Sephira of Tiphareth, and though they are airy in nature like the hilt below them they also show the living symbol of the veil of Paroketh which separates the four elements of man from the spirit of the upper Tree which is shown by the blade. The edge of the sword shows the cutting martial constancy of Geburah while the flat of the blade shows the mercy of Chesed. Each is so balanced that they exist in equilibrium. The tip of the sword relates to the Supernals of the Tree which is nearly invisible to the naked eye and is the real power of the sword, it is through this that the Adept can create or destroy. On the hilt, pommel and guard there are five pentagrams, each in a circle with the tips pointing towards the hilt (save the one on the hilt itself which points in the direction of the blade), this relates to the five sided

figures of Geburah. The tips of these pentagrams focus towards the closed hand which is held through its airy nature and shows the consolidation of the balanced forces of the Sephiroth, while the pentagram on the hilt directs the power through the veil of crescents up the central shaft of the blade.

RITUAL USE OF THE SWORD

When the magical sword is being carried in ritual it is always done with the outside or left hand during circumambulations and then held in the right during reverse circumambulations with the blade in the upright position for the entire duration of the ceremony, unless otherwise specified. The edge of the sword is also slightly turned out, which exposes the martial powers of Geburah to any force that tries to prevent or interfere with the ceremony. It also has the effect of centralising any force on the altar as well for once summoned by the sword any spiritual being is unable to escape until you have commanded a service of it.

During ritual the sword is never pointed downwards unless it is for a specific purpose, as the downward pointing sword can act as a sign of capitulation by the adept to the very force he or she is trying to command. The actual point of the sword is rarely used unless an entity disobeys your command, and with a sword in your hands it is a command, but it is held there only for an instant as a warning. This will not hurt or injure an entity but if the point of the sword remains in the direction of the creature it will give torment to it. The point of the sword, if correctly utilised can also destroy an entity and this is something that must never happen unless in an extreme case (like possession and when a human life is at stake). Generally the flat of the blade will be sufficient for a spirit to obey you and the edge can be then utilised, if it does not, then and only then the use of the tip for no more than a few seconds. The Banishing Ritual of the Pentagram is one instance where the point is permissible because it acts in clearing blind forces, the point can be used in invoking pentagrams (and hexagrams also) because the forces here are commanded to appear and the point of the sword does not injure them in these ritual instances.

The simplest way to describe the functions of the sword is that its power is instigated in Tiphareth through Ruach and Will, while the Kabbalistic nature of its construction shows where it is used (type of ritual) and its Geburah framework dictates how it is used.

AURIC MANIPULATION AND THE SWORD

During ritual the main impetus that powers or charges the sword is the auric magnetic vibration of the adept. If one is directing the sword through an action of Venus then the adept extends this part of his aura through the tip of the sword. This is done simply by using the method described in the 'Art of True Healing' by bringing the green ray into function.

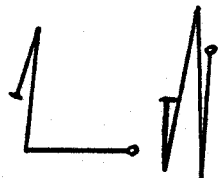
In order to correctly bring the green ray of Venus and Netzach into operation in sufficient quantities the adept must first link the Ruach and the Nephesh together so that the deeper recesses of the self are contacted. The wielder of the sword is man and his Ruach must direct the higher forces through the material channel, this is accomplished by the use of the Formula of the Divine White Brilliance (The LVX signs of the 5=6 grade). The most important rule of the sword is that the energy it emits always comes by way of Kether, the Crown, to Tiphareth then through the auric sphere and finally through the sword itself. This force is then boosted by the already impregnated forces of Geburah and Mars which give the authority of command and respect which terrifies the entities in the astral who are threatened with it.

INSTRUCTIONS FOR PAINTING THE SWORD

The following names and sigils are to be painted on the hilt and guard of the sword in the gold of Tiphareth which symbolises the presence of the Ruach through the sword.

SEPHIROTIC FORCES

ELOHIM GIBOR
(DIVINE NAME)



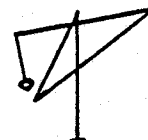
KAMAEEL
(ARCH ANGEL)



SERAPHIM
(CHOIR OF ANGELS)



PLANETARY FORCES

MADIM
(NAME)ZAMAEI
(ANGEL)GRAPHIEL
(INTELLIGENCE)BARTZABEL
(SPIRIT)

PENTAGRAM



MOTTO

The magical motto is the code by which the aspiring adept hopes to live by and tradition has it that these were in Latin, though in recent years some temple members have chosen to have them in English. These mottos were usually chosen for the 5=6 grade. Apart from a motto an adept always had a magical name which was never known by others other than the adept in question, and some members have chosen to put these on their swords and elemental weapons with or instead of the motto.

Note: In Golden Dawn, and later in the Stella Matutina Temples, samples of elemental weapons were always shown to the newly admitted Adeptus Minor so they could gauge the exact size and shape of the implements. However, as to what names were inscribed on them was usually up to the individual to decide. Some put every conceivable name possible while others settled for a only a few key names. In recent years many have used the Enochian names as well as the Kabbalistic ones but this is entirely left to the discretion of Adeptus Minor. The examples of names and sigils are guides to use if the student wishes to utilise them.

LESSON 175

THE MAGICAL FIRE WAND

SYMBOLOLOGY

The wand when correctly placed on the Tree of Life encompasses all the Sephiroth and in this instance including Daath. The base of the wand (the first knot or circle) is from Malkuth and shows the material base from which the central magnetised rod protrudes through and this is the lightning flash which carries the energy of the invoked force up to the cone on the top of the wand. The next golden ring represents the airy force of Yesod which captures the force from Malkuth then merges it with those of Hod and Netzach, which is symbolised between the second and third band. These forces are united here and the fire/water combination carries the vital energy through by its airy nature through to the third band of Tiphareth which represents the veil. The next grip position between the third and fourth band shows Geburah and Chesed united which takes one through to Daath as the final golden band. From this position the large cone (shaped like a huge Yod) has three Yods enscribed on it. Though representing the supernals of the Tree it also relates to the legend of the sons of Adam.

Mathers says 'The three Yods showeth the forces of the sons of Adam which signifieth the forces of Cain and Abel; these representeth the forces of strength and mildness while the central Yod showeth the forces of Seth the third son of Adam who was not challenged by the flaming sword of the Kerubim when he entered earthly Paradise and held the seed of magical power.'

The part of the Kabbalistic soul that powers the forces through the Nephesch is the Chiah. This relates to the modern psychological concept of the Animus which is analogous to Chokmah. The Animus is of course the masculine essence of the psyche and relates to the will or thinking function. The will is of course our 'rationale' and brings out the fiery essence of self which is our base drive and provides the power to generate energy into a project. By using the wand we in fact tap into this power and most important of all we direct to a desired end.

The Staff of the wand should be made of wood, rounded and smooth and perforated from end to end. Within it should be placed a magnetised steel rod, just so long as to project 1/16th of an inch beyond each end of the wood. It is often convenient to form

the wand with cane, which has a natural hollow through it. If of cane, there should be three natural lengths according to the knots, so that these knots may be placed similarly to the manner in the figure which is such as a turner would produce. The maximum length* is about 18 inches and care should be taken that the magnetised steel should be a strong one. One end of the wooden rod should be cone shaped (one may use plastic wood to develop this). The north end of the magnet, known by its repelling the so called North Pole of a compass needle, should be placed at the end of the wand which is plain.

The whole is coloured flame scarlet, and divided into three parts by yellow bands. The cone shaped end has also painted upon its red surface three wavy flame shape Yods as ornaments: they are painted in bright yellow.

THE WAND IN RITUAL

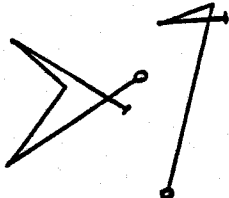
The wand in ritual is possibly the most used of all the elemental weapons. Its prime function is in works of invocation such as the invoking rituals of the Hexagram and Pentagram. As a weapon, the wand is a type of seed or advance guard. The magnetic steel rod going through its center is polarised not only by the adepts aura but by the magical current of the force invoked. Though a powerful weapon, the maximum use of the wand is only for invocation, not evocation. The three Yods on the cone of the wand centralise the energy through the magnetised rod which results in a three pronged ray which in turn stabilises the fiery elemental ray.

During any type of invocation with the wand, as in the Hexagram Ritual, the central grip is the one to use for this relates to the forces of the Ruach, though it is still directed through the Chiah. In the elemental Pentagram Rituals the lower grip is used which is through the Nepesch (also directed through the Chiah) which relates to the elemental forces being utilised. When blind sigils such as the cross and circle are traced with the wand this also is held by the lowest grip position. In works of astral projection (not including those where Hexagram rituals are used) the adept will hold the wand by the top grip with the cone of the wand directed towards his or her head.

* The original length of the Golden dawn wands were about 7 to 9 inches and very difficult to use in ritual.

SIGILS OF THE WAND

GOD NAME- YHVH TZABOETH



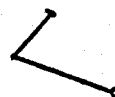
ARCHANGEL- MICHAEL



ANGEL- ARAL



RULER- SERAPH



CARDINAL POINT- DAROM



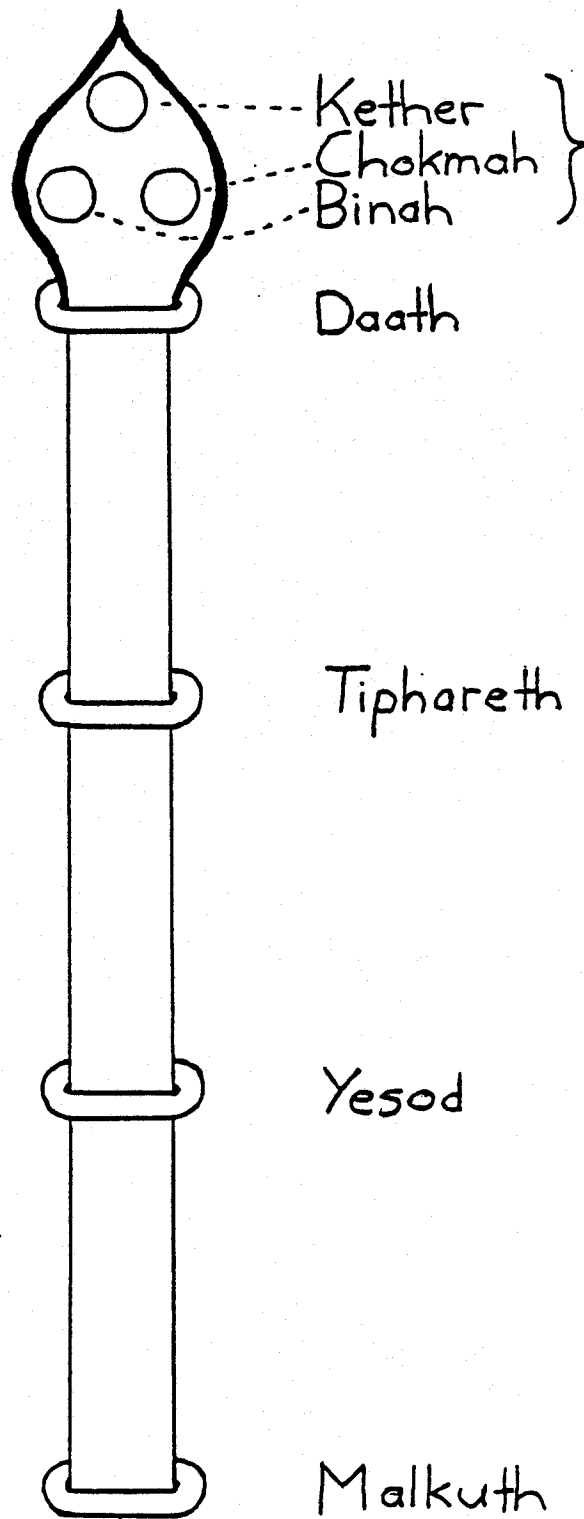
RIVER- PILSON



ELEMENT- AESCH



MOTTO



LESSON 176

THE MAGICAL CUP

SYMBOLOLOGY

The cup, when placed on the Tree of Life in balanced disposition encompasses nine of the ten Sephiroth (excluding Kether). Its base is made like the triangle of fire and encompasses the Sephiroth of Malkuth and part of Yesod. This shows the stability of Earth lightened (by Air) so that the shape of the base has the influence of the Agni (Tejas) tattva which gives a rising motion. The middle stage of the cup encompasses Yesod, Hod, Netzach and Tiphareth which relates to the elements below the veil and the overall element of Air. The top and final portion of the cup covers Tiphareth, Geburah, Chesed, Binah and Chokmah. Though Kether is excluded it is symbolic of the quintessence that is to be placed in the cup.

The interaction of the tattvic elemental shapes are multifaceted and shows the transformation of energy through heat, which together with Air form the gaseous vapours which condense into water. All energy focussed through the cup must be receptive and as such must be converted to a like nature (magnetic state) hence the use of Fire, Air and Water tattvic symbology which produce these elemental effects.

The eight petalled lotus painted on the receptacle of the cup relates to the watery symbology of Hod, the eighth Sephira which alludes to the Octagon. Of this type of geometric symbolism Mathers says "The 'Gon signifieth dispersion, distribution and radiation of a force; ...the 'Gon initiateth the whirl". This shows the astral whirl initiating in the cup and pulling in the hierarchy that it is in empathy with through the octagon which also disperses these currents into the initiators aura.

In modern psychological terms the cup represents the Anima, the feminine part of ones nature which is symbolised by water related associations. This is of course the Neshamah (when relating to the the Order as a group Soul is considered), that part of the Kabbalistic soul which most associated to Binah the third Sephira and the counterpart of Hod in the tree above the abyss (hence the 3=8 numerology associated to the water grade of Practicus). The Anima is part of our nature which is extremely open to suggestiveness. It is needed as part of the magicians framework to make him or her more flexible in their ritual workings. One can, through the symbol of the cup, get in touch

with ones innermost feelings and as such also represents mans interior, it is sometimes called 'the vessel of reconciliation' (of the self).

By carefully utilising the symbology of the cup the magician can find a tool to hit the inner emotional side of his or her nature, but more important than this one can, through the cup, bring out and direct this vast reservoir of feelings to the desired end.

Any type of glass or silver cup can be adapted for this use. The bowl should be somewhat the shape of a crocus flower, and must show eight blue petals. On these the correct names and sigils are to be painted in the complementary colour (orange).

RITUAL USE OF THE CUP

The cup, being analogous to water, forces a receptive link to the operator's aura and to the forces that one aligns oneself to. The key word associated to cup use is 'receptivity' and is in fact exactly that tool to establish such a rapport. Through the faculty of communication (the 8th Sephira) the cup actually attracts the astral forces to oneself. Attraction with a cup is different from invoking, for attracting brings in an empathy with the spiritual hierarchies where invoking involves command. The cup attracts willing forces which once gathered are then invoked through another medium (though there are exceptions to this rule). The mere presence of a cup during ritual, even without active use, will attract certain forces to it.

Because of its extreme passive influence the cup is rarely used as an active weapon in ritual, the exception being when all the other elemental weapons are present when it is then needed to balance up the magnetic vibrations of the dagger, wand and pentacle. A good example of this is the Watchtower Ceremony (to be discussed in later lessons). Generally though in ritual the cup is used to purify with water, and establishing a link to the water element by tracing an empathic sigil or sign in the air in front of or above the desired object, either to draw power from or project power into.

If one wanted to call on an angelic hierarchy the usual method of establishing an auric link with the force that one wishes to be helped by is through the medium of a sigil or sign. Passive moves such as tracing a cross in a circle in the air will establish the necessary rapport. This draws out the spiritual energy from the force and lets it impregnate your aura. Another example of this is to simply hold up the cup and let it open up the sympathetic aspects of the self within.

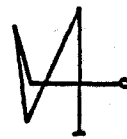
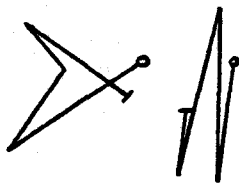
Yet another use of the cup is to hold ritual wine which symbolises sacrificial blood. In this instance the simple act of drinking the wine will also open up the deep auric vibrations in empathy with the ritual, for this is the crowning point of the actions of the cup, to drink from its essence.

In ritual there are three cups. The first is to purify with water while the second one is used with the wine while the third one is the elemental ritual cup (described in this lesson) used to attract the forces. However one can use the same cup for all three functions if the need arises. In matters of exorcism for example one uses ones own elemental cup for purification. In all elemental weapons the actions are through the Nephesh though they are guided by different associations. Also when working with wine one can use the elemental cup or special one designed for this purpose, though strictly speaking a separate cup would be best, but there is no hard and fast rule. Wiccan craft for example use the elemental cup for just such a purpose and does so quite effectively. However wine being sacrificial, one would associate it to Tiphareth and thus to the Ruach. Works of invocation with the cup such as the Hexagram or Pentagram rituals also are associated more to Tiphareth than below it. Whatever the etheric stimuli the cup still works fundamentally the same no matter what area one is working through.

INSCRIPTIONS TO BE DRAWN ON THE EIGHT LEAVES OF THE CUP

DIVINE NAME -ELOHIM TZABAOth

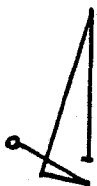
ARCHANGEL - GABRIEL



ANGEL- TALIAHAD

RULER -THARSIS

RIVER - GIHON

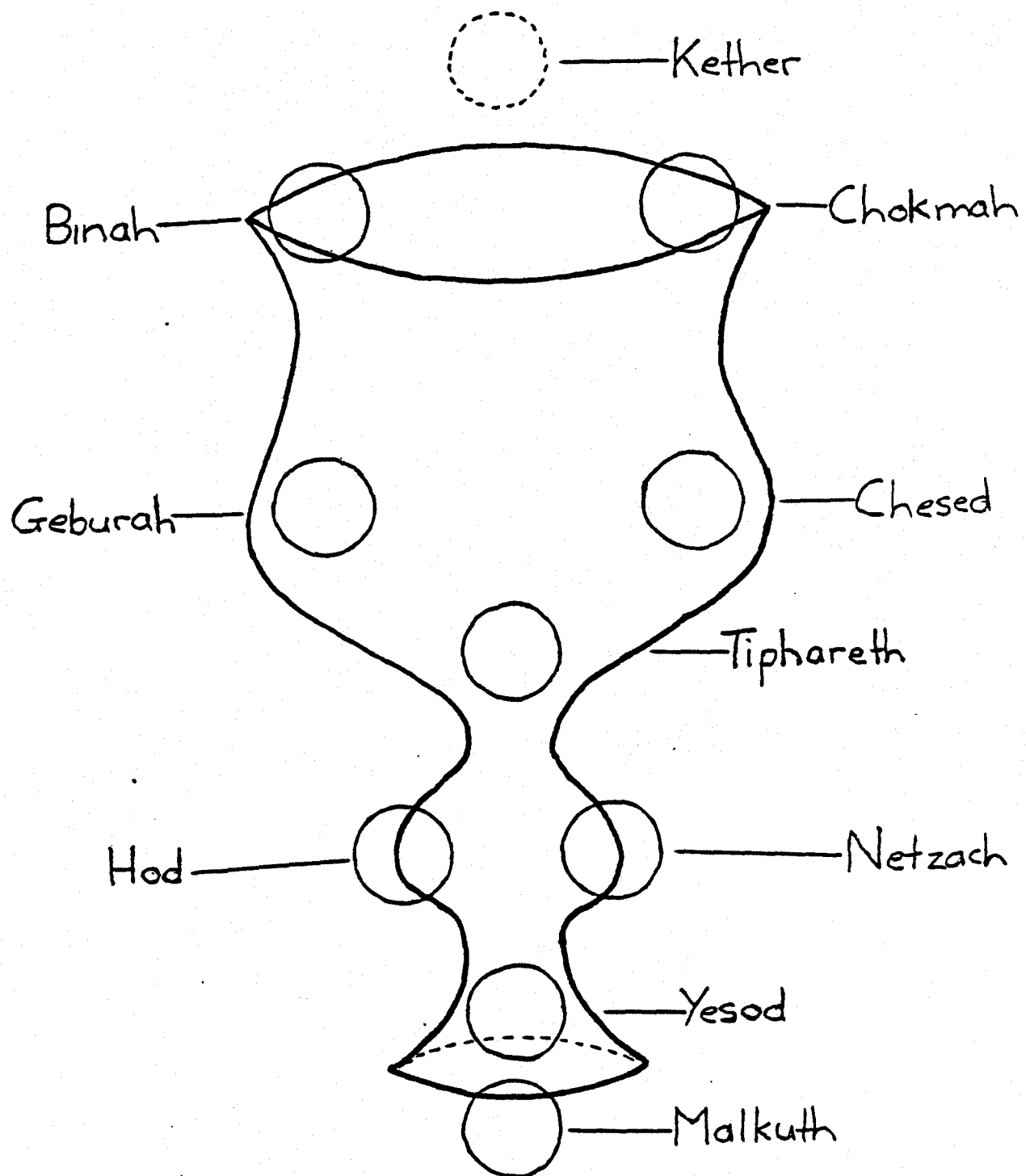


CARDINAL POINT- MAARAB

ELEMENTAL NAME - MAYIM



MOTTO -



LESSON 177

THE MAGICAL DAGGER

The actions of the dagger at first glance appear to be identical to those of the sword, but this in reality is not the case. The central balancing point of the dagger is the hilt or guard which equates with the forces of Yesod. Like the sword the base of the dagger is in Malkuth while the base of the blade stems from Yesod. The tip of the blade relates to Daath for it has not the power to reach Kether. The underside of the guard (blade side) is relatively straight in design with two pentagrams on each end of the guard relating to Hod and Netzach which are joined by a central Pentagram between them. Unlike those of the sword the tips of these Pentagrams are angled towards the blade. These show the balanced forces which will pass through to the blade. The edge of the blade represents Geburah while the flat shows Chesed giving the martial/mercy combination for equilibrium.

THE DAGGER AND RITUAL

When holding the dagger for any working the thumb must be placed on the central pentagram of Yesod (as opposed to the closed fist grip of the sword) which sends forth the vital energy from this area during a working. It is also important here to distinguish between the uses of the sword and dagger during ritual. Firstly the sword is used for major exercises such as evocation and banishing astral forces who are particularly stubborn in nature. While the dagger is also used in banishing and invoking it is mainly used in rituals that are of a personal type, whereas the sword is mainly used during group ritual work where both banishing and invocation are utilised. Generally though the dagger, like the cup, wand and pentacle are mainly utilised for the balance in ritual work as just their presence can produce quite an effect, especially when placed in their respective positions on the central altar.

An example of the use of a knife over a sword is when one detects a sickness in an aura that has originated from an astral source. A sword however should never be used in such a manner for it can, if incorrectly used, puncture an aura causing a depletion of the vital fluid and make the individual affected much worse. The exception to the rule is during initiation ritual but then it must be used correctly, the flat of the blade is used behind the neck, and during the baring the sword is held up threateningly though not touching the body or piercing the aura. The dagger

however is not likely to cause such damage to the aura and this is mainly because its power source comes from the Nephesch, not the Ruach as in the case of the sword.

When banishing with a sword the Nephesch must unite with the Ruach so the correct etheric vibrations can be tapped. In the use of the dagger the Nephesch does not unite with Ruach but works from an instinctive base. The Nephesch or animal soul as it is sometimes called relates to the Freudian concept of the unconscious, which in reality is a collection of the motive aspects of the personality whether the self knows it or not and relates to the automatic aspects of daily routine, both physically and mentally. There is a strong link here to sexual energy and the forces that it sometimes unleashes.

The dagger is a weapon that works on the auric vibration of the individual. It can clear the aura quicker than any other elemental weapon when doing banishing over a person with a suspected astral contamination. Since any auric problem will be airy in nature and in the case of astral shells (which are parasitic for discarded entities that attach themselves to people causing sickness) the dagger will get rid of the over-abundance of air (which is generally the cause of illnesses of such a type). This in effect gives the shells less room to manoeuvre by consolidating the aura or earthing it which makes it almost impossible for negative forces to exist in such a condensed atmosphere (i.e. the aura).

One exception to the rule when invoking strong astral forces with the dagger instead of the sword is in the Watch Tower Ceremony, in which the adept invokes the chiefs of the Enochian Tablets with his elemental weapons. The exception is that the adept by this time will have gone through the Outer Order grades and have been 'introduced' to each Enochian Tablet and with the invocation with these weapons he or she brings out that aspect of the self which was exposed to the Enochian current, which links again to the auric power of the tablets. Because this type of energy is parasitic by nature the full power of the tablet will not be exposed to the individual all at once or otherwise a sword would be used. The dagger like the other elemental weapons has the energy of the Enochian forces impregnated into its aura so it is in fact linking to a familiar energy source.

INSTRUCTIONS FOR PAINTING THE DAGGER

The following names and sigils are to be painted on the hilt and guard of the dagger in the complementary violet over a gold backdrop.

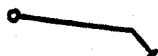
GOD NAME-SHADDAI EL CHAI



ARCHANGEL- RAPHAEL



ANGEL-CHASSAN



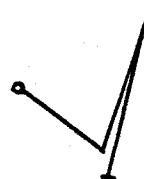
RULER- ARIEL



CARDINAL POINT-MIZRACH



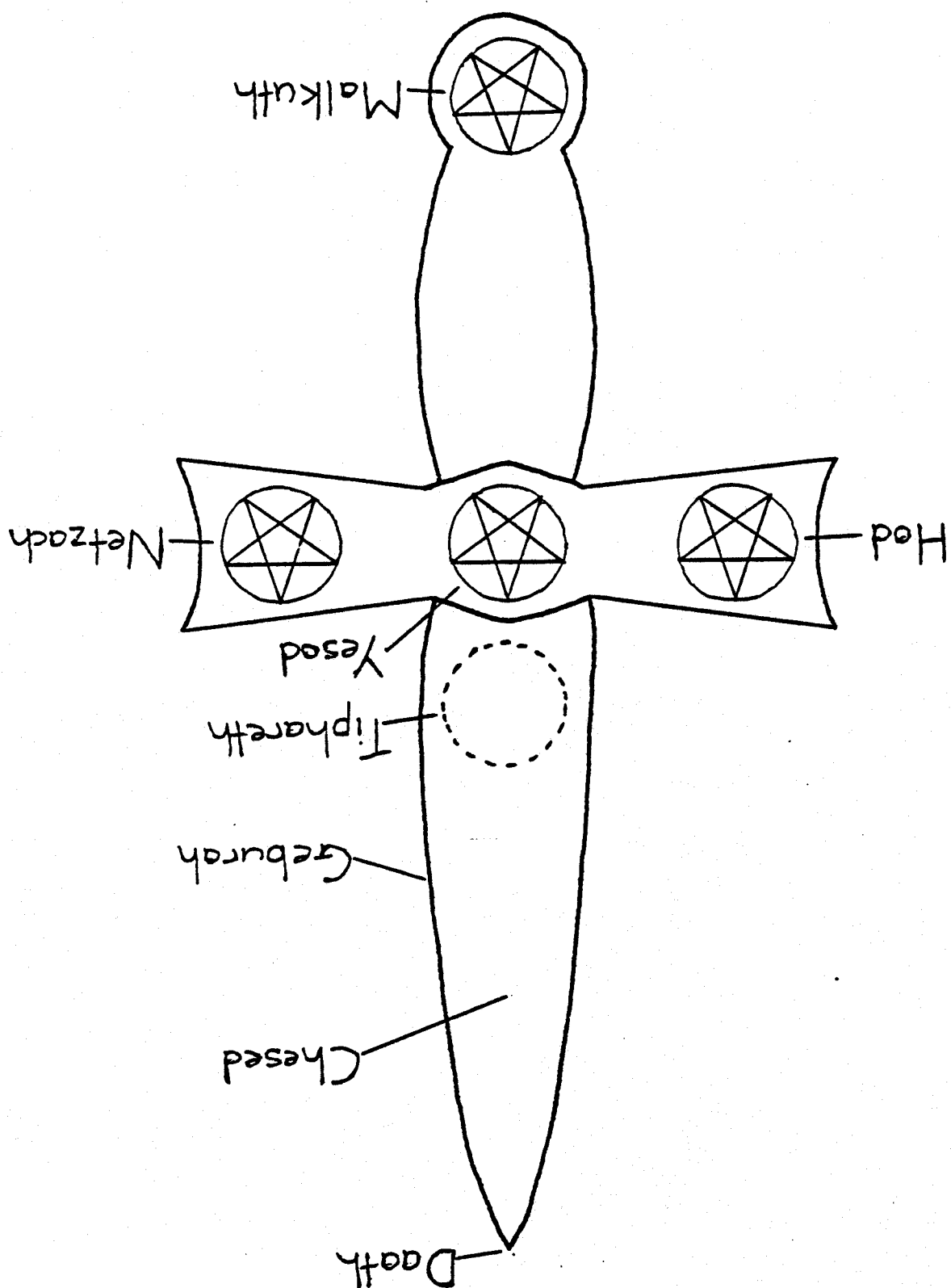
RIVER-HIDDIKEL



ELEMENT-RUACH



MOTTO



LESSON 178

THE MAGICAL PENTACLE

SYMBOLOLOGY

The pentacle or disk is the only elemental weapon that wholly relates to Malkuth and represents the Guph or physical body. Though it is analogous to one Sephira it must be remembered that in each Sephira there is the blueprint for an entire Kabbalistic tree, but the actions of this lower tree only function on the Malkuthian level. Although the pentacle represents earth, it must be considered that the four elemental divisions do in fact show other aspects of the elemental situation which can be isolated during ritual.

The outside rim of the pentacle should be white and represents the force of spirit, for white consists of all the colours of the spectrum and as such shows a current or force which is centrifugal and helps contain the elemental colours therein, which heightens their link to the spirit. The names placed on this white circumference merge here with spirit in the continuous flow caused by the white band and are in fact controlling forces, through spirit, for the elemental forces to act through. The top or citrine coloured part of the pentacle represents the Airy forces. The second section (below right) is olive green and represents the Watery part of Earth. The third section (below left) of russet brown shows the Fiery part of Earth. The Black and final segment shows the Earthy part of Earth. The white Hexagram has a two-fold purpose. The first is to draw the current of spirit from the white band so that is placed over the elemental segments giving it greater and more direct control. The second aspect is that the 6 points of the Hexagram (and centre) represents the seven Sephiroth which in effect form the segmented colours of the pentacle when placed in juxtaposition.

Generally the pentacle should be made out of wood or clay 12.5 cm (roughly 5 inches) inches in diameter, and from half an inch in thickness; either polished or glossed with a bright sheen.

RITUAL USE OF THE PENTACLE

The first thing to consider about the pentacle is the method or methods of holding it. When used in conjunction with the other elemental weapons it is always held around the rim. In solo works with the pentacle firstly pick out what elemental segment the

ceremony relates to. If there is an overlap into other segments select the Kabbalistic Sephiroth that governs the working such as:

Airy part of Earth	Chesed, Tiphareth and Geburah
Watery part of Earth	Chesed, Tiphareth and Netzach
Fiery part of Earth	Geburah, Hod and Yesod
Earthy part of Earth	Purely elemental.

Once you have selected the segment the working relates to, it is held by that segment. In order to activate the pentacle, first you have to activate the Sephiroth that corresponds to the segment being held. In other words if one was doing a working regarding love and emotion he or she would hold the Watery part of earth section and then activate, by way of the middle pillar, Chesed, Tiphareth and Netzach in ones subtle body. This sends a current of force through to this segment of the pentacle which in turn spirals outward for the desired effect. The main point of consideration is the selective process in which the pentacle is used. When doing a working for love some would consider the cup the ideal weapon but that is only when it relates to spiritual love. Love in human terms requires the pentacle for it is in fact an extension of our Guph or material body. The pentacle can be used in invocations such as the Pentagram or Hexagram but it is well to use it in conjunction with the sword whenever possible, as the pentacle is a very blunt weapon and must be used to consolidate once the main invocation has taken place.

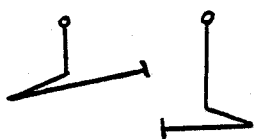
The Pentacle is extremely useful in works like evocation to ground and hold fast the spirit but in these instances it is used in conjunction with other elemental weapons. It is also extremely helpful in alchemical workings and for other works of a materialistic nature. In cases of illness the Pentacle, when placed alongside the sick person consolidates his/her aura and gives its strength; though this effect is not as long lasting as a talisman is, it is much quicker.

INSTRUCTIONS FOR PAINTING THE PENTACLE

The following sigils are to be painted around the edge of the Pentacle, on BOTH SIDES.

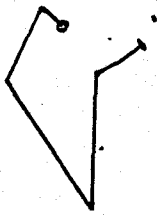
SEPHIROTHIC NAMES

ADONAI HA-ARETZ
(DIVINE NAME)

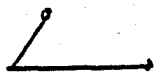


AURIEL
(ARCHANGEL)





PHORLAKH
(ANGEL)



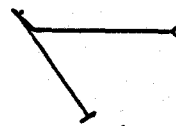
PHARTH
(RIVER)



OPHIR
(ELEMENT NAME)



KERUB
(RULER)



TZAPHON
(CARDINAL POINT)

MOTTO

